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## Spiro J. Shetuni: Life & Work

Spiro J. Shetuni

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# SPIRO J. SHETUNI

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“A consummate scholar, Shetuni is perhaps the West’s foremost authority on the subject of Albanian music. His groundbreaking work on this subject has received acclaim on both sides of the Atlantic. It is perhaps the most serious work being done in such a field in the USA, and, quite possibly, in the world.” – Dr. Mark Y. Herring



SPIRO J. SHETUNI (1949 -)

**Citizenship:** American

**Nationality:** Arumanian

**Occupation:** scholar, pedagogue, ethnomusicologist, musicologist, & academic librarian

**Parents:** George S. Shetuni & Barbara J. Shetuni (Samarai)

**Spouse:** Luljeta J. Shetuni (Kokalari) (m. 1981-)

**Children:** Brandon B. Shetuni & George I. Shetuni

- *Shetuni: A General Characterization*
- *Shetuni: Life*
- *Shetuni: Education*
- *Shetuni: Academic Experience*
- *Shetuni: Activity—Fundamental Aspects*
- *Shetuni: Activity—A Short Analysis*
- *Shetuni: National and International Conferences—Academic Papers*
- *Shetuni: National and International Institutions—Academic Papers*
- *Shetuni: Membership in Professional Societies*
- *Shetuni: Honors and Awards*
- *Shetuni: Critique of Works*
- *Shetuni: Quotes about Works*
- *Shetuni: Personal Life*
- *Shetuni: Encyclopedic Sources*

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## SHETUNI: A GENERAL CHARACTERIZATION

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Spiro J. Shetuni (1949-) is a professor and academic librarian at Winthrop University, Rock Hill, South Carolina, USA.

An Albanian-American scholar, pedagogue, ethnomusicologist, and musicologist of Arumanian nationality.

*Doctor of Philosophy* (Ph.D.) in the field of music. Author of academic books, studies, and articles on Albanian traditional and professional music.

Among newspapers, magazines, journals, and scientific collections, in and out of the country, in Albanian and in international languages--English, German, and French--, in which Shetuni has published, let us mention:

- newspapers: i) *Light*; ii) *Voice of the People*; iii) *Voice of the Youth*, etc;
- magazines: i) *Scenes and Screens*; ii) *Star*, etc .
- journals: i) *Culture Populaire Albanaise*; ii) *Less Letters Albanaises*; iii) *Popular Culture*; iv) *November*, etc.
- collections: i) *Ballads and Boundaries: Narrative Singing in an Intercultural Context*; ii) *Problems of the Development of Contemporary Folklore*; iii) *Problems of the Volksmusikforschung: Bericht uber Folk Musik*; iv) *Questions of Albanian Folklore*; v) *Upper Shpat: Observations on Popular Culture*, etc.

Lecturer in scientific national and international meetings, symposia, conferences, and congresses, related to ethnomusicology and musicology.

Speaker on the Albanian traditional and professional music through radio and television broadcasts.

Visiting scholar in three important scientific-research institutions, such as:

- Austrian Audiovisual Research Archive—Austrian Academy of Sciences (Vienna, Austria, 1988)
- Institute of Ethnography and Folklore—Rumanian Academy of Sciences (Bucharest, Rumania, 1992)
- Department of Ethnomusicology and Systematic Musicology—University of California Los Angeles (Los Angeles, California, 1992-3)

Member of a number of national and international organizations in the field of music.

Winner of various national and international prizes.

Chair of Ethnomusicology Department—Albania's Academy of Sciences, Institute of Popular Culture (Tirana, Albania, 1988-92).

Co-founder of the *Cultural Association of Arumanians of Albania* (Tirana, Albania, 1992).

Professor of Ethnomusicology / Musicology at several American Universities.

Winner of three academic ranks:

- *Assistant Professor* (2000)
- *Associate Professor* (2007)
- *Professor* (2015)

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## SHETUNI: LIFE

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Spiro J. Shetuni is the son of George S. Shetuni (1923-1986) and Barbara J. Shetuni (Samarai) (1926-2011). He had a brother: Dhimo (1947-2005), and a sister: Marie (1951-2006).

Shetuni was born in the mountainous area of Shpat, in the region called Buffalo's Neck (Albania). (This place is in the south-east of the city of Elbasan, Albania.) On the morning of May 16, 1949, the *Shetuni* Arumanian family, along with a number of other Arumanian families of the same community, left with their livestock from the highlands of the Shpat area. Being on a journey, during the coming few days and weeks, the parents could not find a civil registry office to register him. They managed to register him only three months later at the Civil Registry Office of the village of Rabiye (Librazhd, Albania). Thus, officially, his date of birth remained August 16, 1949, while his birthplace—Rabiye (Librazhd, Albania).

The basic feature of Shetuni's childhood, as a typical childhood of an Arumanian shepherd, was precisely the constant migration: to the fields and mountains, during each season of the year. Because the Arumanian families were always on the move, up to the year 1958, his lifestyle, as well as of other Arumanian children, was dramatically difficult from every standpoint. Within nine years of Shetuni's childhood (1949-58), the *Shetuni* Arumanian family moved with all of their livestock to places that were neither villages nor inhabited centers, but were mostly pastures--summer or winter--as the case may be. The migratory life ended in 1958, when the *Shetuni* Arumanian family along with a number of other Arumanian families, finally settled in the place where the future village, "Andon Poçi" (Gjirokastra, Albania) would be built.



SHETUNI FAMILY

The village of Kakoz (Gjirokastra,  
Albania), 1956

Shetuni attended the primary school in the village of “Andon Poçi” (Gjirokastra, Albania) (1956-60). Subsequently, he continued his education at the junior high school “Nane Panajot Meksi,” in the village of Little Labova (Gjirokastra, Albania) (1960-3). He did his secondary education at the High School of Culture (Tirana, Albania) (1963-7). Later, he took undergraduate studies at the former Higher Institute of Arts of Albania (today the University of Arts), in the branch of music theory (1970-4). He earned the *Bachelor of Arts* degree with an ethnomusicological study titled *Arumanians of the Village of “Andon Poçi:” Musical culture*.

After graduating from the High School of Culture, Shetuni worked as a music teacher at the “29 November” Junior High School (Gjirokastra, Albania) (1967-8). After completing his studies at



SHETUNI SPEAKING AT THE 1<sup>ST</sup> NATIONAL CONFERENCE OF THE CULTURAL ASSOCIATION OF ARUMANIANS OF ALBANIA.

Former Higher Institute of Arts of Albania (today the University of Arts) (Tirana, Albania), April 5, 1992

the former Higher Institute of Arts of Albania (today the University of Arts), he was appointed as a Pedagogue of the subject matter *Albanian Traditional Music: An Introduction*, at the same institution (1974-5). For purely political reasons, unfortunately, this appointment was abolished after one year! Politically persecuted, Shetuni was sent to work away from his specialty, as a Cultural Organizer in the Sinanaj village of the remote ethnographic zone of Lopës (Tepelenë, Albania) (1975-8). A zealous ethnomusicologist, inspired by his role model in life, the great Hungarian composer, ethnomusicologist, and pianist, Béla Bartók (1881-1945), here he did extensive systematic research on the history, life, and culture of the

inhabitants of the province of Labëria in general as well as on their traditional music in particular. He began working as a Conductor of Labor Centers at the Cultural House “Mustafa Matohiti” in the city of Tepelena (Albania) (1978-81). On the recommendation of Prof. Dr. Alfred M. Uçi (1931-2016), he was appointed as a Research Fellow at the Institute of Popular Culture of the Academy of Sciences of Albania (1981-92). He received the *Doctor of Philosophy* (Ph.D.) degree in the field of music with the academic book titled *Lab Polyphony* (1988).

In 1992, as a *Fulbright* scholar, Shetuni left Albania to live in the United States. He, initially, did research on the urban traditional music of Albania at the University of California Los Angeles (Los Angeles, California, USA) (1992-3). Later, for many years, he taught two music courses at the Ohio State University (Columbus, Ohio, USA), as follows: i) *The Art of Music: An Introduction*; ii) *Worlds of Music: An Introduction to the Music of the World’s Peoples* (1993-2000). In the



SHETUNI WITH THE PRESIDENT OF THE UNITED STATES OF AMERICA: RONALD REAGAN (1911-2004).

University of California Los Angeles (Los Angeles, California, USA), March 5, 1993



SHETUNI SPEAKING AT THE 23rd  
INTERNATIONAL CONFERENCE OF  
BALLADS.

University of California Los Angeles (Los  
Angeles, California, USA), June 23, 1993

years following, he worked at three major American universities: Prairie View A&M University of Texas (Prairie View, Texas, USA) (2000-1); University of Miami (Coral Gables, Florida, USA) (2001-6); Winthrop University (Rock Hill, South Carolina, USA) (2007-).

Having as the main object of his scientific-research activity the traditional and professional Albanian music, as well as the history, life, and culture of the Arumanian people, Shetuni has stated that he survived in the United States of America precisely by virtue of his activity as a researcher: "America! America! America! A land as huge, as it is beautiful! As rich, as it is developed! As civilized, as it is wild! As welcoming to immigrants, as it is challenging! America has really scared me every single morning, as soon as I have opened the window's curtain to see how the weather is! Living in this Second Motherland, every day, the question already was how to preserve the spiritual tranquility, which is a necessary condition for a normal lifestyle! To be able to give a short answer, let me say that the writing of the six-book academic series, *Albanian Traditional Music*, and of the six-part academic series, *My People: The Arumanians*, has served as the best way to survive in the New World!"

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## SHETUNI: EDUCATION

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- 1975 Higher Institute of Arts of Albania (today the University of Arts) (Tirana, Albania): B.A., Music Theory
- 1988 Academy of Sciences of Albania (Tirana, Albania): Ph.D., Ethnomusicology
- 1999 Kent State University School of Library and Information Science: ALA-accredited M.L.S., Academic Librarianship

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## SHETUNI: ACADEMIC EXPERIENCE

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- May 1981-August 1988. Albania's Academy of Sciences, Institute of Popular Culture (Tirana, Albania), *Research Fellow*
- September 1988-September 1992. Albania's Academy of Sciences, Institute of Popular Culture (Tirana, Albania), *Chair of Ethnomusicology Department*
- September 1998-June 1993. University of California Los Angeles, Department of Ethnomusicology and Systematic Musicology, (Los Angeles, California, USA), *Fulbright Scholar*



September 1993-August 2000. Ohio State University (Columbus, Ohio, USA),  
*Lecturer/Instructor*

September 2000-May 2001. Prairie View A&M University of Texas (Prairie View, Texas, USA), *Assistant Professor*

June 2001-December 2006. University of Miami (Coral Gables, Florida, USA), *Assistant Professor*

January 2007-June 2015. Winthrop University (Rock Hill, South Carolina, USA), *Associate Professor*

July 2015- Winthrop University (Rock Hill, South Carolina, USA), *Professor*

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## SHETUNI: ACTIVITY—FUNDAMENTAL ASPECTS

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The **first aspect** of Shetuni's scientific research activity are, of course, monographic academic books. As far as content is concerned, they can be grouped into four main categories: i) monographs targeting traditional music of the Albanian people; ii) monographs that examine the professional music of the Albanian people; iii) monographs targeting the history of the Arumanian people; iv) monographs that examine the traditional music of the Arumanian people. Of particular scientific and professional importance is the six-book academic series, *Albanian Traditional Music*, with these titles: i) *Albanian Traditional Music: An Introduction*; ii) *Albanian Traditional Music: Gheg Music*; iii) *Albanian Traditional Music: Tosk Music*; iv) *Albanian Traditional Music: Lab Music*; v) *Albanian Traditional Music: Urban Music*; vi) *Albanian Traditional Music: The Historical Continuity*. The fruit of a more than 20-year research, the six-book academic series, *Albanian Traditional Music*, aims to provide a broad and deep picture of the most important, substantive and formal aspects, of the traditional Albanian music universe. Its content is multi-dimensional, examining a number of issues, among which the most important ones would possibly be formulated in this way: i) issues of Albanian traditional music in general, such as: the substantive essence, the formal essence, the national essence, and the universal aesthetic essence, etc.; ii) issues of the main dialects of Albanian traditional music—Gheg musical dialect, Tosk musical dialect, Lab musical dialect, and Urban musical dialect—, such as: distinctive features, expressive means, musical styles, and musical genres, etc; iii) issues of the interaction between Albanian traditional music and the music of other peoples, such as: the traditional music of the Greek people, that of the Arumanian people, and the professional music of the Turkish people, etc.; iv) issues on the future of Albanian traditional music, etc. As far as content is concerned, each book of the series can stand at the same time as both independent and dependent from the other books.

Of particular scientific and professional importance is also the six-part academic series, *My People: The Arumanians*, with these titles: i) *The Arumanians: Introduction*; ii) *The Arumanians: Ethnology*; iii) *The Arumanians: History*; iv) *The Arumanians: Culture*; v) *The Arumanians: Autobiography*; vi) *The Arumanians: Conclusion*. The six-part academic series, *My people: The Arumanians*, is, primarily, the result of observations conducted among the Arumanians of Albania, over several decades. It aims to address objectively some important issues--ethnological, historical, cultural, and social--of the Arumanian people. Regarding the

main object of the research, each part of the series can stand on its own. Meanwhile, they are also inter-related, due to the fact that their object of study is an aspect of a single socio-historical phenomenon: the Arumanian people. Thus, in terms of content, each part of the series, can remain both independent and related simultaneously.

The **second aspect** of Shetuni's scientific research activity are also academic studies and articles, the number of which is very large. Such works have found the light of publication in newspapers, magazines, journals, and scientific collections, in and out of the country, in Albanian and in international languages: English, German, and French. As far as content is concerned, they can be grouped into four main categories: i) scientific articles in ethnomusicology; ii) scientific articles in musicology; iii) articles or abstracts in ethnomusicology; iv) articles or abstracts in musicology.

The **third aspect** of Shetuni's scientific research activity is comprised of speeches, papers, and reports, held in national and international meetings, symposia, conferences, and congresses, related to ethnomusicology and musicology.

Finally, the **fourth aspect** of Shetuni's scientific research activity are academic musical anthologies.

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## SHETUNI: ACTIVITY—A SHORT ANALYSIS

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### Musical Anthologies

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Shetuni, Spiro J., Ferial Daja, Natasha Pano, eds. 1986. *Songs and Instrumentals from National Folkloric Festivals: 1968-1973-1978*. Tirana, Albania: Institute of Popular Culture.

Comment: This anthology includes 161 songs, instrumentals, and dances (poetic texts and musical transcriptions, together) typical of all representative ethnographic regions of Albania, which are sung and interpreted at National Folkloric Festivals. The book has an Introduction in Albanian and in French.

Shetuni, Spiro J., Agron Xhagolli, eds. 1986. *Lab Multi-Voice Songs*. Tirana, Albania: Institute of Popular Culture.

Comment: This anthology is the most complete and representative collection of multi-voice song of Labëria (Southwestern Albania) published to date. The book contains 208 songs and dances (poetic texts and musical transcriptions, together), which are grouped in 15 different musical styles. It contains a long Introduction in Albanian and in English.

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### Monographs

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Shetuni, Spiro J. 1989. *Lab Polyphony*. Tirana, Albania: Institute of Popular Culture.



Comment: This monograph is a comprehensive outline of the aesthetic values of the multi-voice song of the region of Labëria in general and its existence in the 20<sup>th</sup> century in particular. The book is the first important ethnomusicological attempt at a theoretical generalization of this artistic phenomenon. It provides an extensive and complete outline of the origins, essential distinguishing features and structure of the genre, the most representative musical styles, and the most striking innovations in Labe multi-voice musical culture. It contains Conclusions, a Summary in English, and bibliographical references.

Shetuni, Spiro J. 2011. *Albanian Traditional Music: An Introduction, with Sheet Music and Lyrics for 48 Songs*. Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers.

Comment: This monograph aims to give international readers a holistic view of the traditional Albanian music universe, looking at it as part of the traditional Balkan and Mediterranean musical universe. For most musicians and musicologists in the West, traditional Albanian music remains an obscure subject. In reality, Albania—a country in Southeastern Europe—has produced a monumental cultural and corresponding musical heritage. This monograph examines the distinct musical culture of Albania, both monophonic and polyphonic, by delineating its four main musical dialects: Gheg, Tosk, Lab, and Urban. The origins, fundamental features, musical styles and genres of the four dialects are discussed. Additional topics covered include an historical and demographic analysis of Albania, the history of Albanian ethnomusicology, and the various classifications in Albanian music. Relying heavily on field research and recordings, this text introduces Albanian traditional music to both ethnomusicologists and curious readers.

Shetuni, Spiro J. 2012. *Albanian Traditional Music: An Introduction*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Albanian traditional music in general. The main issues taken into consideration are: 1) an ethno-demographic picture of Albania during the 20<sup>th</sup> century; 2) musical dialects of Albanian diaspora; 3) the theory and methodology of Albanian ethnomusicology; 4) the origins of Albanian traditional music; 5) its aesthetic and social role in centuries; 6) the Albanian traditional music's mode of existence; 7) general classification; 8) the cultural and artistic national unity; and 9) an aesthetic comparative view between traditional music and art music.

Shetuni, Spiro J. 2012. *Albanian Traditional Music: Gheg Music*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Gheg traditional music. The main issues taken into consideration are: 1) basic distinguishing features; 2) main means of expression; 3) distinctive musical styles; 4) characteristic musical genres; and 5) the interaction between Gheg traditional music and Urban traditional music.

Shetuni, Spiro J. 2012. *Albanian Traditional Music: Tosk Music*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Tosk traditional music. The main issues taken into consideration are: 1) basic distinguishing features; 2) main means of expression; 3) distinctive musical sub-dialects; 4) characteristic musical genres; and 5) the interaction between Tosk traditional music and Lab traditional music.

Shetuni, Spiro J. 2013. *Albanian Traditional Music: Lab Music*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Lab traditional music. The main issues taken into consideration are: 1) basic distinguishing features; 2) main means of expression; 3) distinctive musical styles; 4) characteristic musical genres; and 5) the interaction between Lab traditional music and Greek traditional music.

Shetuni, Spiro J. 2013. *Albanian Traditional Music: Urban Music*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Urban traditional music. The main issues taken into consideration are: 1) basic distinguishing features; 2) main means of expression; 3) distinctive musical styles; 4) phenomena of the second half of the 20<sup>th</sup> century; and 5) the interaction between Urban traditional music and Turkish art music.

Shetuni, Spiro J. 2014. *Albanian Traditional Music: The Historical Continuity*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph explores fundamental aesthetic, social, structural, and formal aspects of Albanian traditional music in general. The main issues taken into consideration are: 1) the ethno-national physiognomy; 2) national folk festivals; 2) historical continuity; 3) processing; 4) serving as substance of professional music; and 5) basic tasks of Albanian ethnomusicology.

Shetuni, Spiro J. 2014. *Albanian Professional Music: Phenomena of the Twentieth Century*. Denver, Colorado: Outskirts Press, Inc.

Comment: This monograph aims to examine some of the esthetic-social aspects of Albanian professional music of the last century. Focusing on certain musical phenomena—musical works, theoretical studies, composers, critiques, etc.--, the intention is to draw out some important esthetic-social issues, which characterized the life of Albanian professional music of the twentieth century. Meanwhile, we hope, by acting in this way, that it may help somehow both the process of theoretical study as well as practical performance of Albanian professional music in the future.

Shetuni, Spiro J. 2015. *My people: The Arumanians*. Denver, Colorado: Outskirts Press, Inc.)  
[A six-part academic series.]

Comment: In summary, the scope of the six-part academic series, *My people: The Arumanians*, might be given as follows:

- Part I--*The Arumanians: Introduction*--establishes the Arumanian issue as an important subject of Balkan historiography, thus serving as a fundamental historical-social context for the entire six-part series.
- Part II--*The Arumanians: Ethnology*--deals with aspects of ethnic identity of the Arumanians, such as: the nationality, language, religion, number of population, geographic distribution, lifestyle, socio-geographical environment, profession, and marital relationships.
- Part III--*The Arumanians: History*--examines aspects of the history of the Arumanians, relying on books, documents, and scientific archival materials. It also examines the difficulties and dramas of the Arumanians during the second half of the twentieth century: the pressures, persecution, imprisonment, and killing of honest and innocent Arumanians!
- Part IV--*The Arumanians: Culture*--studies the poetical and musical culture of the Arumanians, making an overall classification, according to the main countries in which the culture exists.
- Part V--*The Arumanians: Autobiography*--is a personal testimony, within the context of the Arumanian population's life, aiming at providing an answer to the dilemma of the Shakespearean model: "To be or not to be an Arumanian?!"
- Part VI--*The Arumanians: Conclusion*--addresses the issue of the preservation of ethnic identity of the Arumanians and the lessons arising from their history, thus serving as a fundamental historical-social conclusion for the entire six-part series.

Shetuni, Spiro J. 2015. *My Village: "Andon Poçi."* Denver, Colorado: Outskirts Press, Inc.

Comment: This book is, in essence, part of the six-part series titled *My people: The Arumanians* (Denver, Colorado: Outskirts Press, Inc., 2015). As such, it studies both general aspects, such as: origins, ancestry, ethnicity—nationality, of Arumanian population of the countries of the Balkan Peninsula and the entire Southeastern Europe, and specific aspects, such as: geographical and ethnological issues of the village of "Andon Poçi," its tribes, residents, etc. It also examines the difficulties and dramas of the Arumanians of Albania during the second half of the twentieth century: the pressures, persecution, imprisonment, and killing of honest and innocent Arumanians!

Shetuni, Spiro J. 2015. *Lopësi: The Musical Culture*. Denver, Colorado: Outskirts Press, Inc.

Comment: This book aims, among other things, that, within the socio-economic and politico-cultural context of the second half of the twentieth century, to give the main distinguishing features of traditional music of the Lopës ethnographic area, which is a part of the region of Labëri.

Shetuni, Spiro J. 2016. *Arumanian Traditional Music: An Introduction*. Denver, Colorado: Outskirts Press, Inc.

Comment: Without claiming in any way to be an exhaustive study of the complexities of the traditional Arumanian music universe, the book, *Arumanian Traditional Music: An Introduction*, aims indeed to give a broad and deep view of the main, substantial and formal aspects, of traditional Arumanian music. In its entirety, it examines *five* fundamental issues, which perhaps could be formulated as follows: 1) Arumanian traditional poetry: a typological overview; 2) Arumanian traditional poetry: aspects of content; 3) Arumanian traditional music: a typological overview; 4) Arumanian traditional music: the modal/tonal system; 5) Arumanian traditional poetry and music: aesthetic fundamental issues, etc.

Shetuni, Spiro J. 2016. *Albanian Traditional Music: The Mode of Existence*. Denver, Colorado: Outskirts Press, Inc.

Comment: This book aims to examine the most important aspects through which the traditional Albanian music universe has existed over the centuries, from both substantial and formal point of views. The main issues addressed are: i) the musical style as the basis of existence; ii) basic musical dialects; iii) basic formal groupings; and iv) national cultural and artistic unity. To understand the mode of existence, or simply the existence, of traditional music in a universal plan, it is also provided a comparative aesthetic study, between traditional and professional music, in six aspects, such as: i) the creative processes; ii) existing processes; iii) acquiring processes; iv) interpretive processes; v) experiential processes; and vi) research processes. Though, the main aspects through which the traditional Albanian musical universe has existed during centuries are as noted, at the same time, it cannot be denied that, even at a cursory glance, they can only facilitate both, the general theoretical understanding and further research practice, of this universe.

Shetuni, Spiro J. 2016. *My Life: To Be, Or Not To Be, An Arumanian*. Denver, Colorado: Outskirts Press, Inc.

Comment: This book is a personal testimony, within the context of the Arumanian population's life, aiming at providing an answer to the dilemma of the Shakespearean model: "To be, or not to be, an Arumanian?" In its entirety, it examines specifically five fundamental issues, which perhaps could be formulated in this way: 1) pilgrimage; 2) education; 3) persecution; 4) immigration; 5) enlightenment. It is presented as an addition to the publication of a number of other books by the author, which also intend to explore aspects of the history, life, and culture of the Arumanian population of the countries of the the Balkan Peninsula and Southeastern Europe, such as: *My people: The Arumanians* (Denver, Colorado: Outskirts Press, Inc., 2015); *My village: "Andon Poçi;"* (Denver, Colorado: Outskirts Press, Inc., 2015); *Arumanian traditional music:*

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SHETUNI: NATIONAL AND INTERNATIONAL CONFERENCES--ACADEMIC PAPERS

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(In chronological order.)

- 1979 *National Folk Festival and Contemporary Issues of Ethnologic-Folkloric Sciences*. Paper/presentation's title: "Evolving elements in Lab polyphony." Tirana, Albania, June
- 1983 *Albanian Heroic Epic*. Paper/presentation's title: "The emotional content of the Legendary Heroic Epic's music." Tirana, Albania, October
- 1987 *UNESCO 10<sup>th</sup> International Seminar devoted the issues of study and systematization of folk music*. Paper/presentation's title: "The relationship between poetry and music in Albanian folk song." Freiburg i. Br., West Germany, May
- 1989 *The 6th International Congress of Southeastern Europe's Studies*. Paper/presentation's title: "The folk music in the life of the Albanian society." Sofia, Bulgaria, August
- 1989 *Polyphony of the Balkan's Peoples Symposium*. Paper/presentation's title: "The main dialects of Albanian folk polyphony: A comparative general survey." Tirana, Albania, October
- 1990 *International Symposium of Young Scholars*. Paper/presentation's title: "Albanian traditional music in the 20<sup>th</sup> Century." München, Germany, October
- 1992 *The 1<sup>st</sup> Cultural Association of Arumanians of Albania*. Paper/presentation's title: "Arumanians: History, language, and culture." Tirana, Albania, April
- 1993 *The 23rd International Ballad Conference of the Commission for Folk Poetry (Société Internationale d' Ethnologie et de Folklore)*. Paper/presentation's title: "Boundaries of musical style in Albanian folk ballads." Los Angeles, California, USA, June
- 1994 *Annual Meeting of The Society for Ethnomusicology Midwest Chapter*. Paper/presentation's title: "Lab multi-voice song: Four musical styles." Columbus, Ohio, USA, May
- 2003 *Annual Meeting of Music Library Association*. Paper/presentation's title: "Albanian traditional music: A general classification." Austin, Texas, USA, February
- 2005 *Annual Meeting of Music Library Association*. Paper/presentation's title: "Albanian traditional music: Gheg musical dialect." Vancouver, British Columbia, Canada, February

- 2008 *Annual Meeting of Music Library Association*. Paper/presentation's title: "Albanian traditional music: Tosk musical dialect." Newport, Rhode Island, USA, February

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SHETUNI: NATIONAL AND INTERNATIONAL INSTITUTIONS--ACADEMIC PAPERS

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(In chronological order.)

- 1988 *Austrian Academy of Sciences*. Paper/presentation's title: "Albanian multi-voice traditional music: Its place within the Albanian traditional music." Vienna, Austria, December 28
- 1992 *Rumanian Academy of Scicences*. Paper/presentation's title: "Albanians: The tradicional music and culture." Bucharest, Rumania, July 17
- 1992 *Rumanian Academy of Sciences*. Paper/presentation's title: "Arumanians: The traditional music and culture." Bucharest, Rumania, July 18
- 1992 *University of California Los Angeles*. Paper/presentation's title: "Kosovo: The right for self-determination." Los Angeles, California, USA, December 1
- 1992 *University of California Los Angeles*. Paper/presentation's title: "Albanian Traditional Music: Its place within the Balkan and Mediterranean ethnic-social-geographic space." Los Angeles, California, USA, December 3
- 2003 *University of Miami*. Paper/presentation's title: "Albanian Traditional Music: A General Classification." Coral Gables, Florida, USA, December 15
2010. *Winthrop University*. Paper/presentation's title: "Albanian Traditional Music: Tosk Musical Dialect." Rock Hill, South Carolina, USA, December 2
- 2014 *Winthrop University*. Paper/presentation's title: "Albanian Traditional Music: A General Overview." Rock Hill, South Carolina, USA, November 13

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SHETUNI: MEMBERSHIP IN PROFESSIONAL SOCIETIES

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(In chronological order.)

- 1987 - Member, *International Council for Traditional Music (ICTM)*
- 1995 - Member, *Music Library Association (MLA)*
- 2001 - Member, *Southeast Chapter of Music Library Association (SEMLA)*

- 2001 - Member, *Music OCLC User Group (MOUG)*
- 2001 - Member, *International Association of Music Libraries, Archives and Documentation Centers (IAML)*

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## SHETUNI: HONORS AND AWARDS

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(In chronological order.)

- 1983 National Prize for *Musical Folklore of Lopësi* book. Tiranë, Albania
- 1986 International Prize for *Vranisht-Tërbaç Multi-Voice Song* scientific film. Hamburg, Germany (West)
- 1987 National Prize for *Polifonia Labe* book. Tiranë, Albania
- 1988 Visiting Scholar, Austrian Academy of Sciences. Vienna, Austria
- 1992 Visiting Scholar, Rumanian Academy of Sciences. Bucharest, Rumania
- 1992 *Fulbright* Visiting Scholar, University of California Los Angeles. Los Angeles, California, USA

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## SHETUNI: CRITIQUE OF WORKS

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Main critical articles and studies that analyze various works of Shetuni are:

- Bejtullahu, Alma. 2012. "Shetuni, Spiro J., *Albanian Traditional Music: An Introduction, with Sheet Music and Lyrics for 48 Songs*." Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers. *Fontes Artis Musicae (Journal of IAML: International Association of Music Libraries, Archives and Documentation Centres)*, Vol. 59, Issue 4:393-4.
- Bogdani, Ramazan H. 2014. "A Monumental Work of Albanian Ethnomusicology: The Six-book Academic Series, *Albanian Traditional Music*, by Dr. Spiro J. Shetuni." *Illyria: The Albanian-American Newspaper* (New York, USA), November 25:1.
- Çaushi, Fitim. 2016. "The Vlach Maestro of Polyphony." *Dita* (Tirana, Albania), December 4.
- Kalemi, Spiro. 1986. ["Shetuni, Spiro J., Agron Xhagolli, *Këngë polifonike labe*."] "Innovations and values of a publication: Notes on books." *Drita* (Tirana, Albania), November 23:7.
- King, Christopher C. 2013. "Shetuni, Spiro J., *Albanian Traditional Music: An Introduction, with Sheet Music and Lyrics for 48 Songs*." Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers. *ARSC Journal (Association for Recorded Sound Collections)*, September 22, Vol. 44, Issue 2:262-3.



- Loli, Kosta. 1987. "Shetuni, Spiro J., Agron Xhagolli, *Lab Polyphonic Songs*." *Kultura popullore*, 1:230-2.
- Loli, Kosta. 1990. "Shetuni, Spiro J., *Lab Polyphony*." *Kultura popullore*, 2:211-4.
- Loli, Kosta. 2014. "A Fundamental Work of Albanian Ethnomusicology: The Six-book Academic Series, *Albanian Traditional Music*, by Dr. Spiro J. Shetuni." *Illyria: The Albanian-American Newspaper* (New York, USA), June 5:1.
- Munishi, Visar. 2013. "The Contribution of Spiro J. Shetuni in Albanian Ethnomusicology." *Illyria: The Albanian-American Newspaper* (New York, USA), November 28-December 5:115.
- Op/Ed. 2011. "Shetuni's New Book Demystifies Albanian Traditional Music." Winthrop University: *News & Events*, 14:1.
- Op/Ed. 2011. "Shetuni's book explores Albanian music." Winthrop University: *F.Y.I.*, April 20:4.
- Schwartz, Carolyn M., 2014. "Shetuni, Spiro J. *Albanian Traditional Music: An Introduction, with Sheet Music and Lyrics for 48 Songs*." Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers. *Music Reference Services Quarterly*, Vol. 17, Issue 4:265-6.
- Suppan, Wolfgang. 1990. "Shetuni, Spiro J., Agron Xhagolli, *Këngë polifonike labe*." [*Das polyphone Lied der Region Labëria*.] *Jahrbuch für Volksliedforschung*, v. 35-36:212.
- Zadeja, Çesk. 1990. [ "Shetuni, Spiro J., *Polifonia labe*." ] "A Deserving Work of Our Ethnomusicology." *Drita* (Tirana, Albania), August 5:7.

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#### SHETUNI: QUOTES ABOUT WORKS

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BEJTULLAHU, Alma: "Shetuni's academic book—*Albanian Traditional Music*--is an important study that presents the diversity of Albania's traditional music. Its excellent analytical approach to musical texture and interpretative issues offers an important ground for those who wish to enter the field of study of Albanian or multi-part traditional music."

BOGDANI, Ramazan H.: "By giving a broad and deep view of the most important, aesthetic-social and structural-formal aspects of the traditional Albanian music universe, the six-book academic series, *Albanian Traditional Music*, by Spiro J. Shetuni, is undoubtedly a monumental work of Albanian ethnomusicology, which will exert a significant influence on its contemporary and future life."

ÇAUSHI, Fitim: "The scientific conclusion of the studies by Spiro J. Shetuni on polyphony in the six-book academic series, *Albanian Traditional Music*, published in the United States of

America, is important. His entire scientific-research activity, in dealing with the many complex aspects of Albanian traditional culture, proves that he is a serious, realistic, and innovative scholar.”

KALEMI, Spiro Ll.: “The academic musical anthology, *Lab Multi-Voice Songs*, compiled by Spiro J. Shetuni (for the music’s part) and Agron Xhagolli (for the texts’ part), is an interesting publication that is worthwhile to scholars, creators, musicians, all those who in a way in another, want to get familiar with the musical traditions of the people, to learn from them, to preserve them, and to cultivate them further, as the dialectical process of cultural development of our country requires.”

KING, Christopher C.: “In his academic book—*Albanian Traditional Music*--Shetuni has accomplished a Herculean task in a deft and nimble manner. By arranging Albanian music along ethnographical regional lines and classifying the various styles and sub-genres according to their location in Albania, Shetuni has laid down a comprehensive yet easily understandable template. His use of unambiguous terminology to parse the differences between various dialects and sub-dialects of music in a certain region is a case study in flawless ethnomusicological writing. No other book or article in English comes close to capturing the nuances of traditional Albanian music while at the same time conveying an authoritative command of Western music theory.”

LOLI, Kosta: “The six-book academic series, *Albanian Traditional Music*, by Spiro J. Shetuni, is a multi-dimensional work of prominent historical, scientific, ethnomusicological, aesthetic, pedagogical, and artistic values, a work that has now rendered the author with full dignity alongside well-known domestic and international ethnomusicologists alike. In this work, the author addresses the most essential aspects of Albanian traditional music, not merely to eulogize it, but to convey its fire, inside and outside the Motherland, realistically, reliably, sensibly, as it deserves.”

MUNISHI, Visar: “In all of his academic works, Shetuni proves to be a very good connoisseur of the Albanian ethno-musical wealth of all areas... He treats with special dedication the aesthetic aspect of the traditional music of the different geographic areas of Albania, focusing on two main dialects: Tosk and Gheg.”

SCHWARTZ, Carolyn M.: “*Albanian Traditional Music* by Spiro J. Shetuni is a critical contribution to the study of this nation’s music because it includes discussion of ethnic minorities and reframes the view of Albanian traditional music without the selective lens of communism. Much of the book is accessible to general readers, but those with some experience in the vocabulary of music theory will benefit most from the analytical discussions.”

ZADEJA, Çesk: “The academic book, *Lab Polyphony*, by Spiro J. Shetuni, represents a worthy scientific work that sheds light on many issues of our ethnomusicology, providing an important contribution to the Albanian music culture as a whole. Undoubtedly, the book also provides a vivid example of how traditional music can be studied according to certain ethnographic provinces, along with other pathways that may be followed by scholars.”

Shetuni is married to Mrs. Lulieta J. Shetuni (Kokalari) (1955-). Their wedding ceremony took place on May 3, 1981, in the village of “Andon Poçi” (Gjirokastra, Albania). Mrs. Shetuni was born in the city of Gjirokastra. At the age of 13, she left with her family to the Gramsh City (Albania). After completing the gymnasium in this city, she continued her studies in construction engineering at the State University of Tirana (Albania) (1974-9). Shetuni couple's marriage brought to life two sons: Brandon B. Shetuni (1981) and George I. Shetuni (1983).

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#### SHETUNI: ENCYCLOPEDIC SOURCES

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Data on the life and works of Shetuni can be found in two main encyclopedic sources, as follows:

Shupo, Sokol, compiler. 2002. “Shetuni, Spiro J.” *The Encyclopedia of Albanian Music*, Volume One: 263-5. Tirana, Albania: ASMUS.

Tole, Vasil S., compiler. 2001. “Shetuni, Spiro J.” *Encyclopedia of Albanian Folk Music*: 251-2. Tirana, Albania: ILAR.